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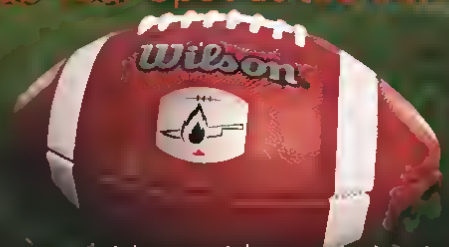

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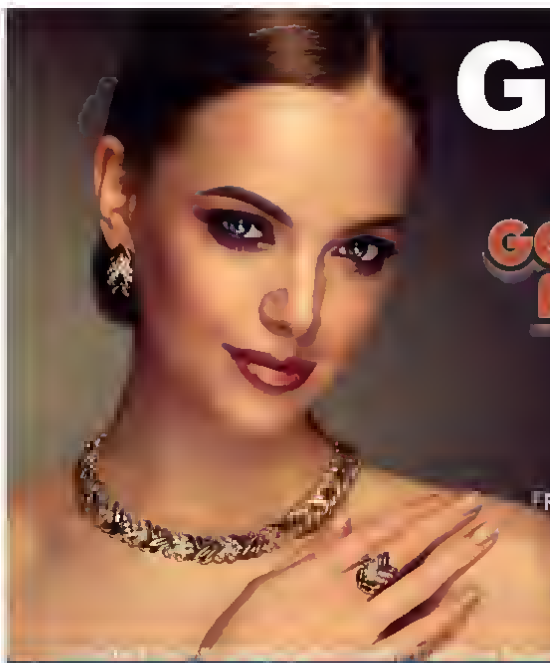

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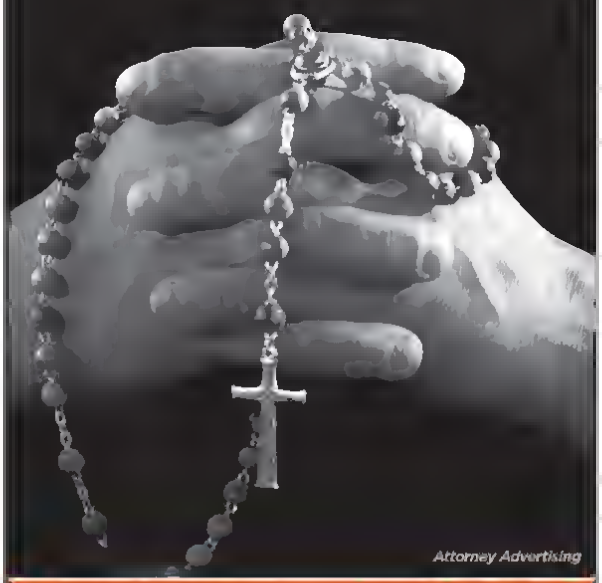

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SO-CAL HOEDOWN 2019 IN SAN PEDRO

JOHN GILHOOLEY

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Anniversary cover photo and design by Fadenco Madina

ORANGE FEATHERS »

FELIPE FLORES

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"You and you're [sic] article are moronic, uninteresting and biased. Perhaps you should get to know people in OC instead of making broad general statements. *OC Weekly* ugh."
—Groffr, commenting on Gabriel San Román's "OC GOP Gals Deny White Privilege in New Chelsea Handler Documentary" (Sept. 24)

We respond: With OC GOP gals and Chelsea Handler, one can't help making general statements about broads

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Handcuffing Justice

Are cops allowed to excessively tighten handcuffs they place on suspects?

Cops fume with good reason if a baby or an animal is stuck in a vehicle without ventilation on a hot day. Experts report infants can die in as quickly as 20 minutes under such circumstances. But a man claims that two Southern California police officers tortured him in a similar way in July 2016.

According to Douglas Hardin, two Garden Grove police officers handcuffed him so tightly they cut and sprained his wrists, placed a mesh hood over his head, locked him in the back of a patrol car with the windows closed while the day's temperatures headed to triple digits, and ignored his pleas for help.

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» R. SCOTT MOXLEY

"The force used against the plaintiff following his arrest was not reasonable under the circumstances," the lawsuit against officers Chasen Contreras and Lino Santana states. "[The officers] used the handcuffs as a weapon of police brutality. … The decision to leave the plaintiff in the police car while parked outside the police station with no air ventilation, sitting in the sun and handcuffs cutting his wrists is, in fact, excessive force."

Though police-abuse cases aren't rare in Southern California, it's unusual for a non-lawyer plaintiff who is representing himself from prison—such as Hardin, who was convicted of residential burglary after the incident—to score a courthouse victory over the likes of Lois Bobak and Caroline A. Byrne at Woodruff, Spradlin & Smart, a Costa Mesa-based firm with a long list of accomplishments while defending government entities.

But, incredibly, that's exactly what happened in September inside Orange County's Ronald Reagan Federal Courthouse when Hardin tentatively overcame the law firm's efforts to kill the suit before it can reach a jury in Los Angeles, a place where juries are less hospitable to alleged police mischief than Orange County.

Bobak and Byrne mocked the legitimacy of the tight-handcuffs issue with U.S. Magistrate Judge John E. McDermott, arguing that Hardin's wrists hadn't been broken and, therefore, that complaint should not be an issue for a jury to determine. They also asserted that the cops reasonably feared that the suspect, who was uncooperative and self-abusive after his arrest, might harm himself or them if they loosened the cuffs. As is customary, the lawyers asserted that Contreras and Santana should enjoy immunity for their conduct because they are cops.

"Excessively tight handcuffing can constitute excessive force," they observed. "But only if the evidence demonstrates that it was objectively unreasonable not to remove or loosen tight handcuffs."

McDermott accepted some of the defendants' legal assertions—including that the officers, who were apparently peeved Hardin had displayed contempt for them, hadn't delayed medical attention to an extent that violated his constitutional rights. But McDermott didn't buy the cops' rationale for ending the case before trial. For him, the refusal of the officers to loosen the handcuffs can't be ignored and deserves jury consideration.

"At the time of the plaintiff's arrest, it was clearly established in the Ninth Circuit that keeping an individual in tight and painful handcuffs may violate the Fourth Amendment when the individual complains the handcuffs are too tight and requests officers to loosen them," McDermott wrote in a Report and Recommendation.

However, the magistrate judge found that locking this drenched suspect in the scorching space and ignoring his cries for approximately half an hour should be dismissed. "In general, courts have found that confinement in a hot police vehicle amounted to excessive force when the exposure was prolonged and have found that force was not excessive when the confinement lasted 30 minutes or less," McDermott observed.

The cops are hoping U.S. District Court Judge Philip S. Gutierrez, who presides and makes final decisions at this stage, will overrule McDermott in coming weeks and order the entire case dismissed before a trial.

DOG-EAT-DOG WORLD

Fox was a beloved 8-year-old, long-haired Chihuahua visiting from Pennsylvania when he met Terry, a 2-year-old Siberian Husky from San Bernardino.

The improbable Feb. 1 rendezvous in Anaheim didn't go well inside the Canyon R.V. Park.

Fox died after being bitten by Terry, and now the deceased's owner—Wade Heintzelman, who witnessed the killing—is demanding courthouse compensation, claiming his pet had been the "equivalent of a child" to him after raising it from a puppy.

The incident began innocently enough. Heintzelman says he was walking Fox at around dusk when an unleashed Terry ambushed them. He was knocked down before his pet became the target. The Husky then grabbed Fox with his mouth and chomped down.

ABU GHRAIB WEST?

PAUL NAGEL

"When Terry let go of Fox, Heintzelman picked up Fox and rushed him to the Orange County Pet Emergency Clinic," a pending superior court lawsuit recounts. "Unfortunately, Fox passed away in Heintzelman's arms prior to arriving at the clinic."

According to Heintzelman, Terry's master, Mohammad Alam, who had been staying at the same R.V. park, is guilty of gross negligence, intentional infliction of emotional distress and wrongful injury to an animal.

His lawyer, David Miller, notes that signs at the park declare, "Pets on leash only," and a county ordinance requires dog owners to exercise "due care" in public spaces by using either a chain or a leash of no longer than 6 feet as a restraint.

"At the time, the defendant willfully released Terry and Bear (Alam's other Siberian Husky) onto public property when he knew that there were other dogs on the property to which Terry and Bear could pose a great risk of harm or death," the lawsuit alleges. "The plaintiff is informed and believes that [Alam] knew that Terry had tendencies that would present a severe risk of harm to much smaller dogs, such as Fox."

Heintzelman claims initial efforts to locate Alam failed, but that Terry's master eventually offered what was considered a pittance. "[Alam's] representative poured salt in Mr. Heintzelman's open wound by offering to pay just $245 as compensation," the suit says, "a gesture that was a malicious degradation of Fox's value and that Alam knew or should have known would severely exacerbate his mental suffering that he had caused."

James Zurawski, Alam's lawyer, tells a different story of the incident, claiming that Fox ran at Terry, who hadn't been intentionally unleashed, but rather had somehow broken free without his client's knowledge. Zurawski has been working to kill the case in the early stages on legal grounds, proclaiming that damages for wrongful injury to animals "are contrary to current law."

"It cannot be the policy of California law to grant greater rights in relations with pets than it does in relations with children and other human loved ones, and there is no authority supporting such an extension of liability," according to Zurawski.

During a Sept. 30 hearing, Superior Court Judge David Hoffer called the lawsuit in its present form legally "confusing." He noted, for example, that it was unclear if Heintzelman was seeking damages because he was knocked down or had witnessed Fox's death. Saying he believes the plaintiff can fix defects in his complaint, the judge gave him 20 days to file an amended lawsuit.

RSCOTTMOXLEY@OCWEEKLY.COM

Styling and Profiling

» GABRIEL SAN ROMÁN

For licensed cosmetologists at the Disneyland Resort, hair and makeup is how they work their magic. But up until this month, making sure no Disney princess had a bad hair day really didn't pay. That's why cosmetologist Rebekah Pedersen became one of the most outspoken workers during last year's living-wage campaign, sharing with reporters the travails of living life out of her car.

These days, media outlets seem to stop caring about cast members altogether. But here at Alt-Disney, every raise is worth praise!

And that's what the Make-Up Artists & Hair Stylists Guild, IATSE Local 706 recently won for about 100 backstage workers at the Disneyland Resort—including Deserea Parrish. A Disney worker profiled in my "Caste Members" cover story last year, she wondered if living her dream at the Mouse House would ever allow her to make a living.

PHOTO ILLUSTRATION BY MERCEDES DEL REAL

With Disney exempted from Anaheim's living-wage law, Parrish started the year making $13.70 per hour despite counting seven years with the company, the past four in cosmetology. A union steward, she joined the negotiating team for the first time. "It was a little nerve-wracking," she admits. "But it was a very good experience."

On Oct. 1, union members ratified a new three-year contract boosting minimum wages to $17 per hour. Since Parrish is in a higher skill classification, she now makes $20 per hour. "It's life changing because I can think about the future now instead of feeling like I have to live paycheck to paycheck," she says. "I can live within my means."

As with other locals, the union conceded to "Management Rights" allowing the company to alter or end—without any negotiation—cherished perks such as sign-ins, holiday passes and special enamel pins. But cosmetologists also won the right to proudly wear their IATSE pins on the job.

Overall, Parrish feels higher wages bring more respect to the work she and others do at the park, such as prepping Tinkerbell, Cinderella and Prince Charming for the recently wrapped Main Street Electrical Parade.

"It feels like a special moment in time, a change in history," says Parrish. "I still love what I do, bringing the magic."

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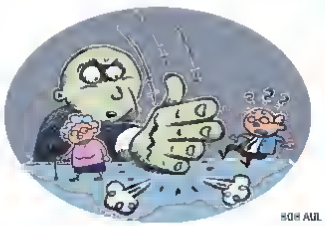
HeyYou!

» ANONYMOUS

Elder Abused



BOB AUL

You are the adult children of the lady my dad has been taking care of in her home for more than 15 years. My dad had been lonely after my mom died and found someone he really loved, but they did not get married for legal and financial reasons. But then you took your 91-year-old mom out under the guise of bringing her to lunch, did not invite my dad, put her in a senior home and would not tell my dad where she is. Then you told him to get out of her house.

He has his own house, but I'm not even sure he got all of his medications and his clothing. You all did NOTHING to lift a finger to help your mom through the years, yet you did this to both of them. My dad took care of your mom, and you rarely visited her. This is cruel and unusual punishment that borders on elder abuse. He is the only true friend she had all these years, and you will not let him visit?

Thanks for leaving us with the pieces we have to help him pick up. There is a special place for you all.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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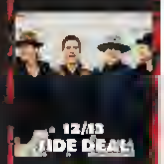

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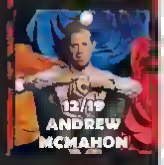

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THEE BURGER MEN:
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BURGER Records
Still BurgerTime
Celebrating 10 Years of MUSIC, CASSETTES, RECORDS and SUBCULTURE!
By Nikki Nelsen
Cassettes
DEE DEE KING
OBSERVES

Burger Records masterminds Sean Bohrman and Lee Rickard have the same long hair they had when they opened the Fullerton shop in 2009. They also have the same can-do attitude they did when they decided to operate a buy-sell-and-trade spot for primarily cassette tapes and vinyl records during a recession. Even the person installing the store's internet predicted failure.

But Burger defied the odds.

There was precedent, though. In 2007, after having dinner with then-up-and-coming band Audacity, Rickard and Bohrman started the Burger Records label and decided to only release music on cassettes. They chose the name, they say, because, besides music, eating is one of their favorite hobbies. "We're both burger-lovers, but the Beatles had Apple and our band, Thee Makeout Party, had burgers," Rickard says. "It was kind of in the back of our mind, and it just so happens to [start with] a B, which is a magic letter of the alphabet."

Two years later, they opened a store with Brian Flores, formerly of Third Eye Records, that would be dedicated to not only their label's bands, but others, too. And they decided they would only sell cassettes and vinyl—no CDs. "It's not that we don't like CDs, but we didn't collect them," Rickard explains.

Of course, times change, and in the years since, the store has developed a massive CD collection. "We make a lot more CDs [for the label] now than we did in the beginning," Rickard says, "but we love all formats of music."

In celebration of its 10th anniversary, the store offered a "decade-sized" sale on new and used records, plus, on Oct. 3, live performances from This Uni and Blivet and a food truck providing burgers. (Photos from the event cover these pages.)

Back when the store opened, Bohrman slept in an upstairs loft in the back, and Rickard crashed on a sofa in the sales area—or, really, wherever. Though they no longer sleep where they work, Bohrman and Rickard hope to gain even more stability in the next 10 years, they say.

"We have been changing our thinking in the last few years because we've been selfless for over a decade, but we want a better quality of life," Rickard says. "We're almost 40 years old and still doing the same things we were doing when we were teenagers, but at the same time, we have more aches, pains and desires."

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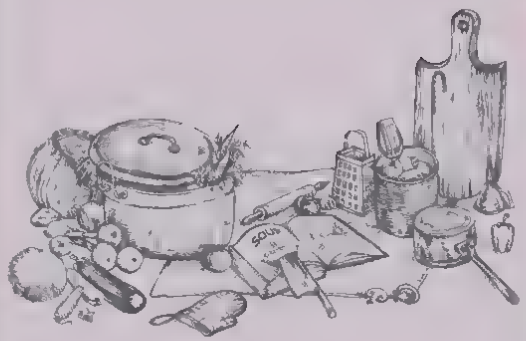

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LOOKING SHARP!

TIM SCHMIDT

fri/10/11

[FILM]

Hooray for Bollywood

Outdoor Bollywood Movie Nights

While it's rightfully loved for its lavish spectacle and song-and-dance numbers, Bollywood cinema also brings to light thought-provoking discussions on social issues and contemporary topics. Every Friday in October, the Source OC teams with local entertainment-events company Our Indian Culture to present a different Bollywood film.

MORE » ONLINE
OCWEEKLY.COM

Tonight's feature is *3 Idiots*, a Hindi-language coming-of-age comedy from 2009 about three engineering students navigating the various social pressures and limitations of the Indian education system. Preceding the screening, an instructor guides audiences in a dance class.

Outdoor Bollywood Movie Nights at the Source OC, 6940 Beach Blvd., Buena Park, (714) 521-8858, thesourceoc.com. 7 p.m. Free —AIMEE MURILLO

[CONCERT]

LIKE A ROLLING STONE

Bob Dylan

It's been more than six years since Bob Dylan played in Orange County, and in that time, the more things have changed for the legendary bard, the more they've stayed the same. Though releasing a few albums of Frank Sinatra covers was head-scratching for some, it was par for the course for all the Dylan diehards. It's just the latest twist in an unpredictable career. Earlier this year, he teamed with Martin Scorsese for a sort of documentary on his legendary 1975 Rolling Thunder Revue tour—it contains as much truth as it does tall tales. As he kicks off the fall leg of his latest tour, expect Dylan to keep things close to the vest; though he lacks in candor onstage, it will be made up in unexpected arrangements to his songs. For a guy who's 78 and still touring, that ain't too bad.

Bob Dylan at Bren Events Center, 100 Mesa Rd., Irvine, (949) 824-5050; www.bobdylan.com. 8 p.m. $60-$100.50 —WYOMING REYNOLDS

sat/10/12

[FESTIVAL]

The Muir the Merrier

Silverado Country Fair & Folk Festival

Evoking California's patron eco-saint John Muir, the Silverado Country Fair & Folk Festival invites all tribes to assemble in Orange County's remaining, enduring, justifiably celebrated wild lands. "How glorious a greeting the sun gives the mountains!" declare volunteer organizers of the 49th-annual fest, held at the canyon communities' collective "fairgrounds" and involving nearly every diverse demographic, from Girl Scout folklorico dancers to Deadheads to cow folk, with indigenous storytellers, art and crafts, a sing-along for kids, and more. Day one portends hearty fair food, the legendary iconoclastic "unparade," talent contests, games of chance, and a live concert. Remember: "No hooch, no pooch, no ATM," but there's free parking, and dressing up is encouraged. Proceeds benefit the day-care center serving the local canyons.

Silverado Country Fair & Folk Festival at Silverado Community Center, 27641 Silverado Canyon Rd., Silverado, (714) 649-2850; silveradocountryfair.org. 10 a.m., also Sun. $5-$10 —ANDREW TONKOVICH

[CONCERT]

HONKY-TONK PARTY

Ted Z and the Wranglers

After two long years of choosing the right songs, assembling a lineup of all-star musicians and recording, Huntington Beach songwriter Ted Zakka and his band are releasing their third full-length album, *Southland*. The Wranglers' down-home style of outlaw country, combined with Zakka's distinctive voice and vivid storytelling, have been distilled into 12 tracks that should be in roadhouse jukeboxes across the country. While there is an unmistakably western twang, there are also hard-rocking tunes. Their live shows, driven by quick guitar picking and a rhythm section that just makes you want to get up off your ass, are energetic to say the least. Lace up your dancing boots and come celebrate this long-awaited release.

Ted Z & the Wranglers with Annie McQueen and Poor Man's Change at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com. 9 p.m. $7. 21+ —STEVE DONOFRIO

sun/10/13

[COMEDY]

Here Comes the Judge

Nick Offerman

There are few people in the world we'd let judge us—and if their name isn't Judy, it's Nick Offerman. The actor, writer and serious lumberjack will forever be associated with his *Parks and Recreation* character, Ron Swanson, but he plays a courtroom judge in his latest original show. Lighthearted, with some song-and-dance numbers, this comedy show/spiritual revival sees Offerman slam his gavel to help audiences reach enlightenment—which we won't find in consumerism or material things, but in investing in our fellow humans for the good of all mankind. See Offerman in person, and let his humor be your guide on the road to salvation.

Nick Offerman at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; citynationalgroveofanaheim.com. 8 p.m. $39.75-$59.75. —AIMEE MURILLO

[THEATER]

A Boy's Best Friend . . .

A Wolf's Mother

With all the talk and attention paid to Charles Manson this year (2019 being the 50th anniversary of the infamous murders), Garage Theatre presents a decidedly different take on understanding the notorious cult leader. In *A Wolf's Mother*, the life of Ada "Kathleen" Bower, Manson's mother, is unraveled here, with a fictional, dramatic, last face-to-face meeting between mother and son in 1967. The play navigates the emotional toll of motherhood and imagines Bower's experience raising her brood, allowing the viewer to draw their own conclusions on her complicated persona. Originally presented last year at Panndora's Box New Works Festival, check out this provocative new play written by Cary J. Simowitz and directed by Sonja Berggren.

A Wolf's Mother at Garage Theatre, 251 E. Seventh St., Long Beach, (562) 433-8337, www.thegaragetheatre.org. 2 p.m. Through Oct. 20. $18-$30. —AIMEE MURILLO

mon/10/14

[TRIVIA]

Scary Smarts

Horror Movie Trivia

For those who fancy themselves horror-film fanatics like Randy Meeks in *Scream*, the Frida Cinema is hosting a trivia contest that puts their expertise to the test. The rules are simple: Assemble a crew of up to six, keep cellphones stashed away and answer host Logan Crow's series of questions better than the rest. Pro tip: Come into the theater knowing the full name of sequels, not just their numbers in a series. At the end of all the trivia terror, a winning team will emerge to take the spoils of Frida film and concession passes. Oh, and bragging rights, too!

Horror Movie Trivia Night at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 7:30 p.m. Free. —Gabriel San Román

tue/10/15

[FILM]

Retro Scares

House On Haunted Hill

The ol' "strangers brought together under mysterious circumstances" theme is one of our favorites, and tonight, there's a screening of the OG *House On Haunted Hill*. Starring the iconic Vincent Price, this 1959 horror flick (the 1999 remake wasn't too bad either) follows a group of people invited to attempt to stay the entire night in a spooky mansion for a cash prize. Of course, super-scary stuff ensues. Don't miss this screening in Casa Romantica's Main Salon, and count down the last two weeks until Halloween.

House On Haunted Hill at Casa Romantica Cultural Center and Gardens, 415 Avenida Granada, San Clemente, (949) 498-2139; www.casaromantica.org. 6 p.m. $5. —ERIN DEWITT

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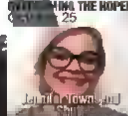
October 25


wed/10/16

TIM SCHMIDT

[COMEDY]

DEEP DISH COMEDY

The Second City Tour: Greatest Hits

The Second City improvisational-comedy club is named after its city of origin: Chicago (ranked in comparison with New York). But the entertainers Second City has trained and unleashed on the world have been second to none in the world of comedy. The club's touring group stops at Musco to not only entertain guests, but also offer a Master Class. The show itself is a greatest-hits program that incorporates some of the best sketches from the organization's history, rebooted and reimagined for new audiences.

The Second City Tour: Greatest Hits at Musco Center for the Arts, Chapman University, 1 University Dr., Orange, (844) 626-8726; muscocenter.org. 7:30 p.m. $25-$48. —SCOTT FEINBLATT

[CONCERT]

Say Yes

Album Attack Takes on Elliott Smith's *Either/Or*

Having previously covered albums by Peter Gabriel and the Strokes, Album Attack incorporates the efforts of multiple local musicians to re-interpret classic albums for fans and new listeners. Tonight, they take to the stage and perform Elliott Smith's 1997 album, *Either/Or*, in its entirety. Famous for featuring three songs that were also on the *Good Will Hunting* soundtrack (one of which was nominated for an Oscar for Best Original Song) and for catapulting Smith into the mainstream spotlight, *Either/Or* is packed with lyrics imbuing philosophical and existential themes, somber melodies, and deep confessionals with a pop sensibility. The album has been regarded as some of Smith's best, most memorable work, despite tanking commercially on the charts upon original release. Get to know this album and Smith more intimately through Album Attack's fantastic covers.

Album Attack Takes on Elliott Smith's *Either/Or* at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com. 8:30 p.m. $5. 21+. —AIMEE MURILLO

thu/10/17

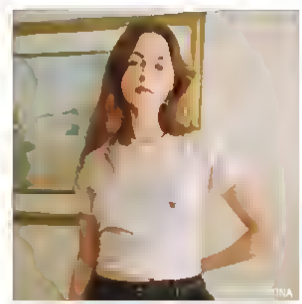
[ART]

See the Light

'The Edge of Light'

Connoisseurs of California abstraction and midcentury modern art are invited to immerse themselves in a survey of West Coast minimalism wrought by a generation of California-based artists exploring hard-edge possibilities through an array of diverse mediums. Featuring works by Lita Albuquerque, Peter Alexander, Stephanie Bachiero, Larry Bell, Mary Corse, Tony DeLap, Joe Goode, Scot Heywood, John M. Miller, Cole Sternberg, De Wain Valentine, among others, "The Edge of Light: Historic and Contemporary Perspectives on California Abstraction" offers renderings that are sure to tick all your modernist boxes and cubes!

"The Edge of Light: Historic and Contemporary Perspectives on California Abstraction" at Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650, huntingtonbeachartcenter.org. Noon. Through Oct. 26. Free. —SR DAVIES


TINA

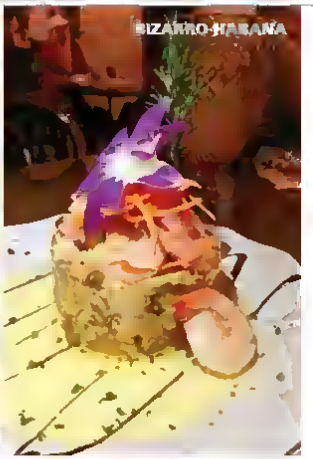
[CONCERT]

FEEL SOMETHING

Clairo

The world could use a little more tenderness these days, and luckily, we have Clairo to supply it. Since the release of her 2017 single "Pretty Girl," the singer born Claire Cottrill has been on the rise, gaining notice for her mellow bedroom-pop songs immersed in echo-y vocals and soft harmonies. And she recently leveled up with the release of *Immunity*, inspiring thousands of girls around the country. Now that she's embraced her own talents, Clairo comes to the Observatory tonight, ready to lull us all with her sweet, contemporary lullabies.

Clairo with Beabadoobee and Hello Yello at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com. 8 p.m. $25-$30. —AIMEE MURILLO



EDWIN GOEI

Cuban Repeat

The new Isla Cuban-Latin Kitchen & Rum Bar is loud enough for earplugs

BY EDWIN GOEI

At my count, there are, at best, seven Cuban restaurants spread out over Orange County. This is, after all, California, not Florida. We have no equivalent to Miami's Calle Ocho, no dedicated Cuban epicenter where every other restaurant offers a media noche or a shot of café Cubano. Discounting Porto's in Buena Park, Cuban food is a footnote when compared with our area's abundance of Mexican and Vietnamese eateries.

This isn't to say there aren't great places to experience the food and culture of Ricky Ricardo's home. Habana in Irvine Spectrum not only serves nearly every dish in the cuisine's repertoire, but also re-creates the Cuba of the 1950s—those halcyon days before Castro's revolution took over the island state. Everything from the strategically chipped Art Deco-blue bar to the aged look of the china recall a fabled Havana high life that's gone but not forgotten.

These same motifs—from the blue paint on the bar to the antique plates—can also be found at the new Isla Cuban-Latin Kitchen & Rum Bar in La Palma. If imitation is the sincerest form of flattery, this could be called idol worship. Isla's similarities to Habana were so clear that for the first few minutes after sitting down on my chair (which was also identical to the ones used at Habana), I began to wonder: Are the two restaurants connected?

As soon as the complimentary appetizer of cassava and plantain chips arrived with a dip, I decided it wasn't. I remembered Habana offered a similar starter, but Isla's take was different. While Isla offered only one dip—a thin, garlicky sauce—Habana put out three: a roasted-red-pepper-and-garlic salsa, a chimichurri, and a particularly addictive bean purée.

It would be easy to spend the rest of this review comparing Isla to Habana, but that wouldn't be fair. Isla is considerably smaller. It has less than half of the square footage and feels more like a neighborhood bar than the carefully themed life-sized diorama that is Habana. And then there's the noise level.

To eat at Isla on its busiest nights is to become temporarily deaf. Its echo-chamber acoustics create one of the loudest dining rooms I've ever been in. And since everyone in the restaurant yelled so that they could be heard above other people who yelled, if you were to bring in a decibel meter, the needle would snap.

The meal began with empanadas. Flaky and bubbled, the fried pastry half-moons came three to a serving. They were filled with seasoned ground beef or chicken, both becoming instantly better when liberally doused with the house hot sauce. The same can be said of the fried yucca balls, which had a core of cheese and had the chew of mochi.

In fact, there wasn't much that the Tapatío-like salsa couldn't cure. I used dribbles of it on the melegantly fried chicharron de pollo. These morsels of chicken, which resembled Japanese karaage, were simultaneously greasy and dry. If you're going to order them, it's better to opt for the appetizer portion, as they're not only $5 less expensive than the entrée, but also served atop tostones, tiny fritters made of mashed plantain. But the best reason is that the appetizer comes with a side of wilted onion salsa, a tangy concoction that Isla should serve with everything.

If I had more of that onion salsa, I could've conquered the mofongo, a gigantic cylindrical hunk of mashed green plantain mixed with pork rinds and garlic. Though technically a side dish, the mofongo dominated the plate and dwarfed the garlic shrimp that I chose as a protein. By comparison, the shrimp resembled climbers scaling El Capitan. And with a texture as dense as clay, the mofongo was just as immovable as the Yosemite landmark. Only after putting significant pressure on my fork did I manage to chip a piece off, which reminded me of underseasoned day-old Thanksgiving stuffing.

A dish to which I automatically gravitate at any Cuban joint is the ropa vieja, which was served here with a mound of rice and a ramekin of beans. Unfortunately, since the meat was nearly as dry as jerky, this was my first time eating this classic Cuban shredded beef dish in which it felt as if I were actually chewing on "old rags."

I left the restaurant with my ears ringing, a throat hoarse from yelling, and a full doggie bag. But an odd thing happened the next day when I ate the leftovers in the solitude of my kitchen: the food tasted better. The ropa vieja was still chewy, but this time, I noticed its deep, beefy flavor. Even the mofongo was edible after it was reheated. Why didn't the food taste this good at the restaurant? Did the noisy surroundings dull my other senses? Maybe I'll go back to Isla to test my theory—after I find some earplugs.

ISLA CUBAN-LATIN KITCHEN & RUM BAR
30 Centerpointe Dr., La Palma, (714) 735-8597. Open Sun.-Thurs., 11 a.m.-9 p.m.; Fri.-Sat., 11 a.m.-midnight. Entrees, $17-$20. Full bar.

WHAT THE ALE
» GREG NAGEL

Level Up!

Fruited, kettle-soured Berliner Weisse beers; lactose-packed pastry stouts with doughnuts, Tibetan honey; and even a milkshake IPA with strawberry Nestle quick, peanut butter and locally harvested peach cobbler. All of these are technically beer, but sometimes, it's nice to reset one's palate with a beer that tastes like just beer. You know, the kind with four ingredients: malted barley, hops, yeast and water. Asylum Brewing in Anaheim has just that, and it's finally putting its beer in cans.

"Your brewery is sort of taking asylum from lactose and other hoo-ha found in beer these days," I tell Asylum co-owner Tommy Sebastyen. We then laugh and crack open one of the freshly canned beers.

"Well, our Mexican lager has some lime zest," he says.

Asylum's invested brewer, Chris Brown, had years of experience in San Diego. "The name Asylum has multiple meanings, none of which are particularly inappropriate to the ethos of our brewery," says Brown. "Here, you may seek asylum from the cheap ingredients, adjuncts and flavorless alternatives of the macro-beer world."

The brewery's haunting logo beckons with the mysterious silhouette of the once-foreboding Danvers Hospital in Massachusetts, which was built on the site of the infamous Salem witch trials. "Our intention isn't to exploit these poor wretched individuals, but rather to honor them, help tell their story and keep memories of them alive," says co-owner Gary Johnson.

Look for Fairweather Friend extra pale ale, Scurveza Mexican-style lager and my onetime pick for Beer of the Week Monsters We Breed Mosaic IPA on local store shelves and at the brewery itself (*2970 E. La Palma Ave., Ste. D, Anaheim, 949-396-2088; asylumbrewingcompany.com*).

LETTERS@OCWEEKLY.COM

GREG NAGEL

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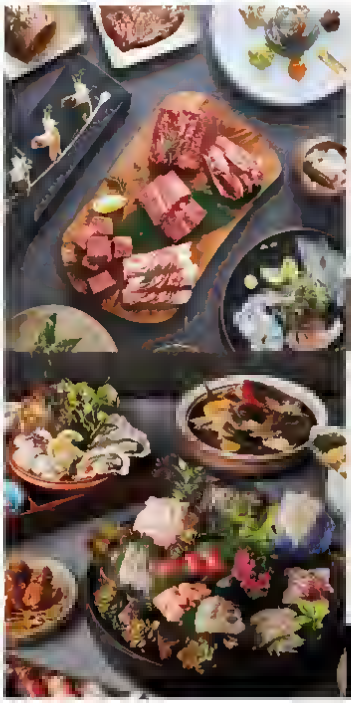

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ERIN DEWITT

Bring Your Appetite

Long Beach Tap House offers massive portions

LONG BEACH LUNCH
» ERIN DEWITT

The concept didn't need overhauling, just a little tweaking. Previously Tavern On 2, Belmont Shore's popular spot for gourmet burgers and craft beers, is now Long Beach Tap House, an updated version of the gastropub.

The new owners completely renovated the interior, with a long, low bar framing too many beer taps to count, all of them chilled by a fancy glycol-cooled system. Vintage beach photos are blown up and cover the opposite wall, while the previously white walls have been painted a cool black.

The decor wasn't the only thing getting a tune-up. Long Beach Tap House's menu contains considerably more options for vegans and vegetarians, and the word *Impossible* appears in several places. Along with a list of specialty cocktails, there are booze-laden milkshakes such as the Berry'd at Sea, which combines locally grown berries with vanilla and raspberry vodkas, and the Peach Pit 90803, made with peach whisky, peach schnapps and loads of the namesake fruit.

Not to be missed is Long Beach Tap House's list of French fries, which features such enticing variations as the Bordeaux (spuds topped with a wine-beef reduction sauce and gruyère cheese) and the Monster (which comes with all the goodness of In-N-Out's Animal-style fries). For anywhere between $5 and $9, you'll get a trough of perfectly golden fries laden with toppings, a massive portion fit for a party of at least four.

The restaurant opened about two months ago, and because Long Beach Tap House was still fine-tuning its dishes at the time of my visit, some of the options shown online weren't found on the physical menu. The servers, however, are exceptionally helpful, and mine offered several suggestions.

The buffalo wings starter is another large portion and comes with either fried chicken or fried cauliflower. Opting for at least one non-potato vegetable for the meal, the cauliflower version offers what appeared to be nearly half a head of the veggie cut into substantial chunks that are very lightly battered and fried, then drenched in fiery buffalo sauce and accompanied by a dill-heavy ranch dressing and the standard carrots and celery. Another starter, the Black & Gold Mac and Cheese promised gruyere mornay and black truffle—and was deceptively light on both those distinct flavors. The pasta shells were perfectly al dente, and the cheese sause was thick and hearty.

While Long Beach Tap House makes salads, sandwiches and a few house specials, it's definitely a burger place. The signature styles come with either a beef (cooked to your liking) or Impossible patty and are served on a sesame-dusted bun straight from Pietris Bakery down the street. The Grand Prix burger I ordered was a stacked creation oozing with beer-mustard gravy, fries, American cheese, a pickle and bacon. It was heavy, decadent and large enough to share. Next time, I plan to order my server's suggestion: the Truffle Shuffle, which comes with truffles, brie and garlic aioli.

The restaurant will be rolling out happy-hour specials, including weekly deals such as half-priced boozy milkshake Mondays and $5 select craft-beer pints on Fridays. But whatever you do, make sure to come hungry. And maybe wear some elastic-waisted pants.

LONG BEACH TAP HOUSE
5110 E. Second St., Long Beach, (562) 343-1817, longbeachtaphouse.com

GREG NAGEL

Getting to Know You

Taking stock of the newly opened SteelCraft Garden Grove

If food-truck meet-ups were the thing in 2010, shipping containers that have been converted into commercial kitchens are the latest rage. Position them surrounding a common area, and *voila*! You have a foodie fort ready for invasion by hungry people.

After months of delay because of rains earlier this year, SteelCraft Garden Grove is finally open. "They couldn't pour concrete for months," noted Beachwood Brewing co-owner Gabe Gordon, as he faced a crowd of more than 50 people waiting to get a beer after the ribbon cutting on Sept. 26. As of now, Beachwood is the only alcohol vendor at the venue, but that will soon change with the planned addition of Wilson Creek Winery. Is two enough? We shall see.

This is the third SteelCraft, the other two being in Bellflower (15,000 square feet hosting 14 containers) and the original location at Long Beach's Bixby Knolls (a petite 5,000 square feet for just eight vendors). The Garden Grove location boasts 22 containers in 20,000 square feet and features a rustic barn roof covering the common area, which is covered with Oktoberfest-like communal benches.

It'll take time to get to know each vendor, so on my first visit, I went with something familiar: an insanely juicy burger from local hockey legend Teemu Selänne's Penalty Box and a brown ale named James from Beachwood. Considering Selänne's Steak Tavern in Laguna Beach is known for world-class meat, the burgers, dogs and poutines here came with high expectations. I didn't think I'd actually find a seat open next to the Olympic medalist and Hockey Hall of Famer while inhaling the spongey brioche bun and thick hunk of smokey slab bacon. Though the burgers are called "pucks," they're anything but; imagine the juice potential of a 1/3-pound Wagyu patty with all the right sauces backing things up.

Vendors (and their Instagram handles) at the space include:

Barrio. Expect elevated Filipino barbecue dishes. (*@ocbarrio*)

Beachwood Brewing. The award-winning Long Beach/Huntington Beach brewery is already beloved in OC. (*@beachwoodsteelcraftgg*)

Cauldron Ice Cream. Creations are made in small batches—nitrogen-steamy! (*@cauldronicecream*)

The Chick 'N Shack. Thai-style chicken and rice is served with house-made sauces. (*@thechicknshackkmg*)

Dark Horse Coffee Roasters. Popular in San Diego, this is the company's first Orange County outpost. (*@darkhorsecoffee*)

Honey & Butter Macarons. Keep an eye out for new flavors and beautiful themed cookies. (*@honeyandbutter*)

The Nest. All your early-morning, brunch and brunner favorites can be found here. (*@eatatthenest*)

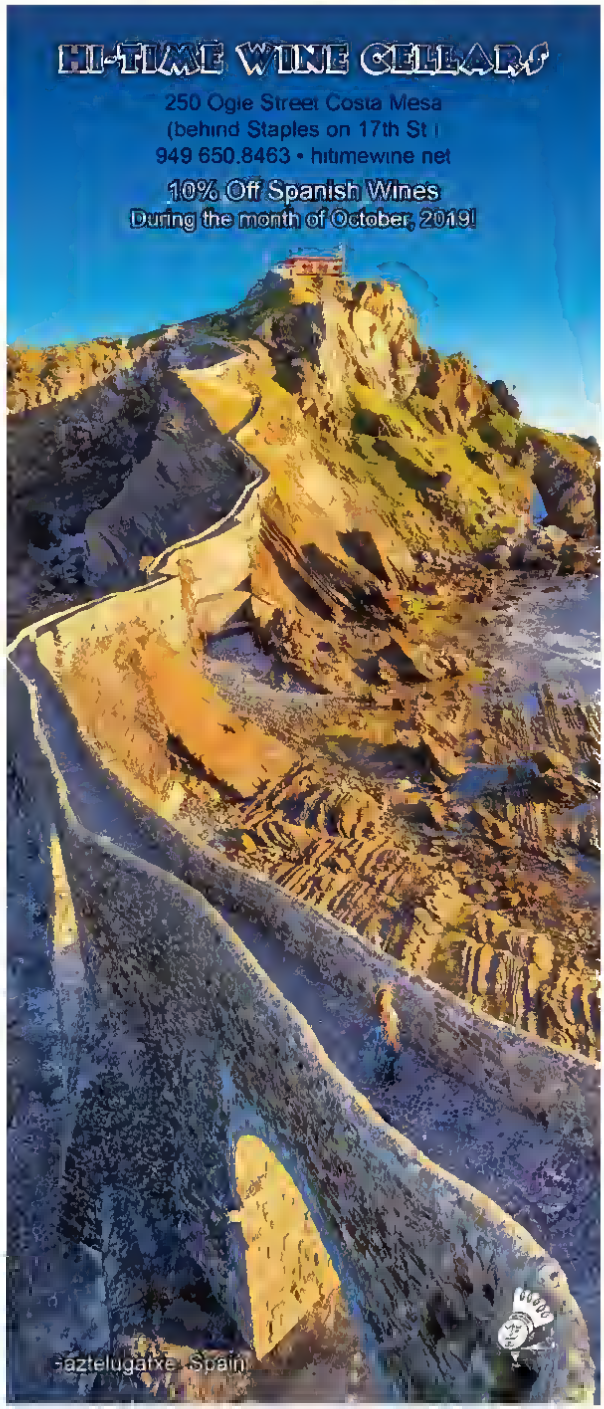
The Penalty Box. Upscale burgers and gourmet hot dogs. (*@selannepenaltybox*)

Renegade Taco. The pan Latin-Asian fusion spot also offers plant-based options. (*@renegadetaco*)

Wilson Creek Winery. The family-owned winery brings its signature almond champagne to its first location outside Temecula Valley, with an anticipated opening this winter. (*@wilson_creek_winery*)

STEELCRAFT GARDEN GROVE
12900 S. Euclid St., Garden Grove, (657) 667-6165, www.steelcraftlb.com

EAT & DRINK THIS NOW
» GREG NAGEL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Wide World of Cinema

Viet Film Fest and *The Infiltrators* infiltrate an Orange theater

BY MATT COKER

COURTESY OF THE VIET FILM FEST

Compared to most other mainstream cineplexes, the AMC Orange 30 at the City or the Block or the Outlets or the Pterodactyl or whatever the hell they are calling it now has always managed to sneak in multicultural programming. Sure, it may have *Joker* on a constant loop in most cineboxes, but during a recent week, the AMC also devoted screen time to Spanish, Japanese and Latinx titles as well as one movie co-directed by a French woman and a Brazilian man.

So it's no surprise that the same cineplex is making screens available for all 43 entries in the 11th Viet Film Fest running Friday through Sunday, as well as showings the following weekend of select offerings during the 10th-annual OC Film Fiesta, which also rolls films in Anaheim, Buena Park and its Santa Ana base.

The Viet Film Fest opens Friday with the U.S. premiere of OC resident Charlie Nguyen's rom-dramedy *My Mr. Wife*, which features interconnecting stories of chance encounters and was adapted into Vietnamese from the 2007 English novel *Busy Woman Seeks Wife* by Annie Sanders. The film is followed by the opening-night reception across the outdoor mall at Saddle Ranch Chop House.

Five other features worth checking out:

• The retrospective screening of ***Heaven and Earth***, Oliver Stone's 1993 adaptation of two Le Ly Hayslip autobiographies that detail her family's escape from Vietnam by boat and their struggles as refugees adapting to SoCal life. The movie is followed by a scheduled audience Q&A with Stone and Hayslip. *(Sat., 3:30 p.m.)*

• Leon Le's international award winner ***Song Lang***, which is about the unlikely friendship that develops between a loan-shark lackey and a musical-theater performer. *(Sat., 7 p.m., followed by a festival party and awards ceremony at South Coast Plaza's Water Grill.)*

• ***Made in Vietnam***, Canadian Vietnamese filmmaker Thi Vo's personal documentary about searching for his father in Vietnam after having come to Canada as a refugee with his mother and not having seen or heard from his dad since they split. *(Sun., 1:30 p.m.)*

• Tim Tsai's documentary ***Seadrift***, which is about a fishing-territory dispute along the Gulf Coast 40 years ago that led to racism and violence against Vietnamese refugees—and is followed by a panel discussion on whether anything has changed. *(Sun., 3:30 p.m.)*

• The closing-night picture ***The Immortal*** from part-time OC resident Victor Vu, whose horror-thriller fantasy is about a man (Quach Ngoc Ngoan) who makes a decision that alters generations and leaves him facing consequences that reach beyond his lifetime. *(Sun., 7 p.m.)*

Six more features and 30 short films also screen during the fest.

One can't-miss OC Film Fiesta entry is the "hybrid" documentary *The Infiltrators* from co-directors Cristina Ibarra and Alex Rivera. She is a veteran, Mexican-born, El Paso/Ciudad Juarez-raised, now-Brooklyn-based documentarian who specializes in films dealing with her native country's culture and traditions. He is the New York City-born son of a Peruvian-immigrant father and creator of acclaimed documentaries and experimental films, although he is best known for his excellent 2008 sci-fi mind-bender *Sleep Dealer*, which explores the intersection of technology and life at the U.S.-Mexico border as a fever dream that would give *Black Mirror*'s Charlie Brooker night sweats.

Ibarra and Rivera cleverly depict real-life activist Dreamers from the National Immigrant Youth Alliance (NIYA) infiltrating the Broward Transitional Center, a U.S. Department of Homeland Security facility in Florida for detaining the undocumented, so work could be done from the inside to win releases for those facing deportation because of low-level offenses. A video camera had been trained on the grassroots activists as they met in homes and at their office/restaurant through to their car rides over to the detention center in 2012.

First, we see NIYA's Marco Saavedra self-deport at the hands of detention officers for the GEO Group, a Boca Raton-based private company that staffs prisons, mental-health wards and, on behalf of U.S. Immigration and Customs Enforcement, "state-of-the-art residential centers" (that are surrounded by high walls and barbed wire). No camera was present for what happened next, so the screen dissolves to show "Marco" in an orange jumpsuit inside the facility, only now Saavedra is being played by actor (and lookalike) Maynor Alvarado, as a title card explains.

Later, the same type of setup and identity switch are employed with NIYA activist Viridiana Martinez and the actress who portrays her, Chelsea Rendon, for undercover work on the women's side of the joint. The infiltrators go about helping different detainees, at best, win freedom and, at worst, avoid deportation. This is done by the secret spread of documents and immigration-lawyer phone numbers that should be familiar to anyone who caught the final season of *Orange Is the New Black*.

Ibarra and Rivera have crafted a compelling, suspenseful and enlightening motion picture that balances disappointment, joy and redemption. Times and a presidential administration have changed so much since 2012 that what the brave activists did would be even more dangerous and potentially self-defeating today. Bet they never figured those would be the happy days.

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THE 11TH VIET FILM FEST
at AMC Orange 30 at the Outlets, 28 City Blvd. W., Orange, vietfilmfest.com. Fri.-Sun. See website for show times. $11-$15 per program, opening-night reception, $65, Saturday-night party and awards ceremony, $80, all-access pass, $350.

THE INFILTRATORS
at AMC Orange 30, ocfilmfiesta.org. Oct. 26, 8:15 p.m. $5-$10.

Running for New Lives

BY MATT COKER

***Ghostbusters* 35th Anniversary** Paranormal scientists (Bill Murray, Dan Aykroyd and Harold Ramis) luck out of their university gigs and luck into an in-demand ghost-eradication business. *Various theaters; www.fathomevents.com. Thurs., Oct. 10, 4 & 7 p.m. $13-$22.*

Slender Man. A group of friends unleash a supernatural being (Javier Botet). *Dana Point Library, (949) 496-5517. Thurs., Oct. 10, 5 p.m. Free. 13+*

Young Frankenstein. Gene Wilder plays a neurosurgeon who follows his grandfather's instructions to reanimate a monster (Peter Boyle). *Bowers Museum, bowers.org. Thurs., Oct. 10, 6 p.m. $35-$55.*

Elvis Unleashed. Revisit the classic *Elvis '68 Comeback Special* with alternate takes. *Various theaters, www.fathomevents.com. Thurs., Oct. 10, 7 p.m. $14-$17*

***Tammy and the T-Rex* + Q&A With Stewart Raffill.** Punks attack Michael (Paul Walker) and leave him for dead. A mad scientist (Terry Kiser) transplants Michael's brain into a robotic T-Rex, who *then* seeks revenge on his tormentors and reunification with Tammy (Denise Richards). *The Frida Cinema, thefridacinema.org. Thurs., Oct. 10, 8:30 p.m. $7-$10.50.*

Viet Film Fest 2019. See "Wide World of Cinema," page 18. *AMC Orange 30 at the Outlets; www.vietfilmfest.com. Fri., 11 a.m., Sat., noon, Sun., 11 a.m. $11-$13 per program; $335 for all access pass.*

Where's My Roy Cohn? The unscrupulous lawyer and ruthless political power broker's 28-year career spanned from acting as chief counsel to Senator Joe McCarthy's Communist-hunting subcommittee to molding the career of a young Queens real-estate developer named Donald Trump. *Art Theatre (562) 438-5435. Fri.-Thurs., Oct. 17, 1:30, 4, 6:30 & 9 p.m. (no 9 p.m. showing on Thurs., Oct. 17). $9-$12.*

The Omen. An American diplomat (Gregory Peck) passes off an orphan newborn as his own when his wife (Lee Remick) unknowingly delivers a stillborn. As their boy Damien (Harvey Stephens) grows, a series of horrific events happens around him. *The Frida Cinema, thefridacinema.org. Fri., 2:30, 5:30 & 8 p.m., Sat., 2:30, 5 & 7:30 p.m. $7-$10.50.*

Dumbo. A young circus elephant, who is ridiculed because of the size of his ears, teams with a mouse to achieve his full potential. *Pavion Park, (949) 859-4348. Fri., 7 p.m. Free.*

The Wizard of Gore. Montag the Magnificent (Ray Sager), a magician whose grisly stage mutations become real just hours after audiences leave the theater, gets invited on a daytime talk show. *The Frida Cinema, thefridacinema.org. Fri.-Sat., 8 p.m. $7-$10.50.*

Mary. A struggling blue-collar worker (Gary Oldman) tries to turn around his family's fortunes by buying and chartering out a boat. But his daughters act strangely at sea, and his wife (Emily Mortimer) notices strange occurrences on the ship. *The Frida Cinema, thefridacinema.org. Fri.-Thurs., Oct. 17, 10 p.m. $7-$10.50.*

The Met: Live in HD*: *Turandot. Franco Zeffirelli's production of the Puccini opera is beamed into cinemas. Sung in Italian with English subtitles. *Various theaters; www.fathomevents.com. Sat., 9:55 a.m. (live); Wed., 1 & 6:30 p.m. (encore) $18-$24*

Strange Negotiations. David Bazan of the popular Christian rock group Pedro the Lion loses some of his crowd when he starts to question the faith he was raised in, which just so happens to coincide with many U.S. Christians embracing the very un-Christian Donald Trump. *Art Theatre, (562) 438-5435. Sat., 11 a.m. $9-$10.*

Escape Room. Six strangers find themselves in a maze of deadly mystery rooms that require their wits to survive. *Costa Mesa Donald Dungan Library, (949) 646-8845. Sat., 1:30 p.m. Free.*

Alien. The crew of a space merchant vessel headed back to Earth is awakened from a deep sleep by a distress call from a nearby planet—and discover they are not alone. A Turner Classic Movies host provides onscreen insights. *Various theaters; www.fathomevents.com. Sun., 1 & 4 p.m., Tues.-Wed., 7 p.m. $12.50.*

Metallica S&M 2: Live With the San Francisco Symphony. James Hetfield, Lars Ulrich, Kirk Hammett and Robert Trujillo reunite with the orchestra to perform songs off their 1999 collaboration. *The Frida Cinema, thefridacinema.org. Sun., 7:30 p.m. $7-$13.*

The Silence of the Lambs. An FBI agent (Jodie Foster) tries to pick the brain of brilliant serial killer Dr. Hannibal "The Cannibal" Lecter as another multiple murderer hunts his prey. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30, 5 & 7:30 p.m. $7-$10.50.*

Skid Row Marathon. Superior Court Judge Craig Mitchell trains a motley group of former addicts and criminals to enter a marathon. *Various theaters; www.fathomevents.com. Mon., 7 p.m. $15.*

3 From Hell. Crazed killers Baby Firefly (Sheri Moon Zombie), Captain Spaulding (Sid Haig) and Otis Driftwood (Bill Moseley) return to unleash bloody mayhem. *Various theaters, www.fathomevents.com. Mon., 7 p.m. $15.*

FATHOM EVENTS

A River Runs Through It. A look at two sons (Craig Sheffer and Brad Pitt) and their stern minister father (Tom Skerritt) against the backdrop of rural Montana and fly fishing. *Costa Mesa Donald Dungan Library, (949) 646-8845. Tues., 4 p.m. Free*

House On Haunted Hill. Vincent Price plays a millionaire who offers five people $10,000 if they spend the night with him and his wife in their spooky house. *Casa Romantica, (949) 498-2139; casaromantica.org. Tues., 6 p.m. $5.*

Mean Girls. Cady (Lindsay Lohan) is welcomed into her new high school's cool-girl clique—until she falls for the ex-boyfriend of clique leader Regina (Rachel McAdams). *Fullerton Public Library, (714) 738-6327. Tues., 6 p.m. Free*

An American Werewolf In London. American pals David (David Naughton) and Jack (Griffin Dunne) are backpacking through the misty moors of Britain when David survives a bite by a large wolf, but Jack is brutally killed—and *then* returns to warn his pal that he will soon become a werewolf. *Cinepolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; and Cinepolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Tues., 7 p.m. $10; also at Starlight Cinema City; starlightcinemas.com. Wed., 7 p.m. $7*

Jay and Silent Bob Reboot. Jay (Jason Mewes) and Silent Bob (Kevin Smith) return to Hollywood to stop a reboot of *Bluntman and Chronic*. Both nights include bonus content, plus other surprises. *Various theaters; www.fathomevents.com. Tues. & Thurs., Oct. 17, 7 p.m. $15.*

The Exorcist. When a sweet 12-year old (Linda Blair) exhibits strange behavior that is soon accompanied by strange events, her actress mother (Ellen Burstyn) seeks help from a medical doctor, a psychiatrist and eventually Roman Catholic priests who suspect demonic possession is afoot. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $9.*

Suspiria. A young American student (Jessica Harper) at a German dance academy is thrust into a hallucinatory nightmare of witchcraft and murder. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Oct. 17, 2, 4, 6 & 8 p.m. $7-$10.50*

Talk to Her. A male nurse (Javier Cámara) and a travel writer (Dario Grandinetti) have an encounter at a local play, then meet again in a hospital ward and discover they have remarkably parallel lives. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Oct. 17, 2:30, 6 & 8:30 p.m. $7-$10.50.*

The Man Who Knew Too Much. An American physician (James Stewart) and his wife (Doris Day) take matters into their own hands when their son is kidnapped by assassins planning to execute a foreign politician. *Regency South Coast Village, (714) 557-5701 Wed., 7:30 p.m. $9.*

Creepshow. In this spooky anthology, a rural fellow has a too-close encounter of the third kind; a monster escapes from a holding cell; a husband (Leslie Nielsen) gets back at his cheating wife, and a homeowner (E.G. Marshall) has a very intense bug problem. *Fullerton Public Library, (714) 738-6327. Thurs., Oct. 17, 1 p.m. Free.*

Psycho. The 1960 Hitchcock classic must be among the most influential and blatantly ripped-off movies of all time. *Bowers Museum, bowers.org. Thurs., Oct. 17, 6 p.m. $35-$55.*

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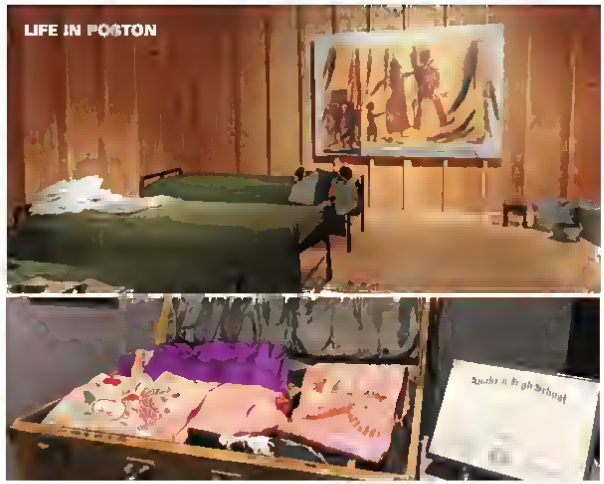
History Repeating

Muzeo's exhibition on Japanese American internment reminds us of our past and present

BY DAVE BARTON



COURTESY OF MUZEO MUSEUM AND CULTURAL CENTER

Families removed from their homes. Children separated from their parents. A race of people accused of being terrorists despite no evidence. People losing their stores, houses, farms and livelihoods.

No, you're not reading newspaper headlines from July 2019.

It's post-1941 in Muzeo Museum and Cultural Center's current exhibition, "I Am an American: Japanese Incarceration In a Time of Fear." It researches and examines the time period shortly after the bombing of Pearl Harbor, when the federal government created policies targeting legal Japanese American citizens (many of them immigrants) that ugly mirrors what's currently happening to those termed "illegal" at the border.

My 20-year-old uncle, William Hasenfuss Jr., was one of the first Americans killed during the attack on Dec. 7, 1941. He was one of the 2,335 American service members (as well as 68 civilians) that died that morning, the instigation for America's involvement in World War II. His name appears on a long list of fatalities near the start of the exhibition, amid images of listing and wrecked battleships with dark smoke pouring from them, implying that the reason behind Japanese Americans' internment was what Japan did on that day.

The exhibit, which does its best to impartially focus on the facts, nevertheless does the tough research, revealing a long, forgotten and unsettling history of America's racist treatment of immigrants. In 1894, the U.S. District Court ruled that the 1790 Naturalization Act allowed only whites to become American citizens, Alien Land Laws from 1913 to 1920 prevented Japanese Americans from owning or leasing land in the U.S.; the Immigration Act of 1924 ended immigration from Japan, and anti-miscegenation laws prevented them from marrying whites. Immediately following the attack on Pearl Harbor, the FBI arrested Japanese immigrant-community leaders, keeping most of them imprisoned throughout the war. The internment laws affected only the civil liberties of the nearly 128,000 Japanese Americans in the mainland U.S. They weren't used against the even larger number of Japanese (about 158,000) in Hawaii at the time because it would have negatively affected the territory's economics.

Muzeo opens the exhibit with curator notes about the role in the city of Anaheim of Japanese pioneers, who began to immigrate there in the late 1890s. It blends stories about Japanese American students at Anaheim Union High School and the Japanese Club, which lasted for only one year before the war started. The stories about the students being told at school that they were no longer welcome, then finding out they were being relocated to a concentration camp in Poston, Arizona, for the next three years, along with almost 18,000 others, is both moving and heartbreaking. (One fascinating historical note: The camp was built on Colorado River Indian reservation land. The tribal council wanted no part of their land to be used in what the country was doing, remembering that the government had done exactly the same thing to them less than 100 years earlier. Needless to say, the government didn't give a damn and overruled them.)

Ephemera displayed includes suitcases, blankets, a handmade Go board and stones (a Chinese strategy game), knapsacks, wood carvings, toys, and artwork from the prisoners. There are also plenty of pictures taken within the camp, most of them War Relocation Authority photos, essentially propaganda that shows everyone smiling. Kids play basketball; the Girl Scouts have a popcorn booth. There are barn dances, games of volleyball, agricultural exhibits, and internee landscaping and building of the desert premises.

Space is devoted to the famous 442nd Infantry Regiment, composed almost entirely of Japanese Americans from the camps. According to the Go for Broke National Education Center, the internet home for info on the Army unit, it was the most decorated for its size and length of service in the entire history of the U.S. Military, "earning 9,486 Purple Hearts, 21 Medals of Honor and an unprecedented seven Presidential Unit Citations."

Last, but not least, surviving members of 13 relocated Anaheim families were interviewed for the exhibition, including video testimonials from several elderly internees, all of which are also available online (www.anaheim.net/5404/Oral-History-Interviews).

I experienced one of many kicks to the conscience, contemplating my country's unfortunate choices over the past three years as I stood inside the museum's spare reconstruction of a 16-foot-by-25-foot wooden camp barrack, with its hard beds, potbelly stove, nails for clothes hangers, washtubs and dishes, and a bed sheet hung at the end of the room to offer a modicum of privacy to the family that would have lived there from the family that would have been in the next room.

"I Am an American" does a fine, thoughtful job helping us to stop forgetting the past. But what are we going to do when we remember?

"I AM AN AMERICAN: JAPANESE INCARCERATION IN A TIME OF FEAR" at Muzeo Museum and Cultural Center, 241 S. Anaheim Blvd., Anaheim, (714) 765-6450, muzeo.org. Open Wed.-Sun., 10 a.m.-5 p.m. Through Nov. 3. $7-$10.

ARTSOVERLOAD

» AIMEE MURILLO

Oct. 11-17

HAUNT HERITAGE HILL. A spooky adventure, especially crafted for young teens with multiple scare zones, game booths, music and dances. Costumes welcome, but masks and face paint are not permitted. Fri.-Sat., 6:30-10:30 p.m. $10. Heritage Hill Historical Park, 25151 Serrano Rd., Lake Forest, (949) 923-2230, www.ocparks.com/hauntedhill.

***BEAUTY AND THE BEAST*—THE BROADWAY MUSICAL.** The Broadway musical based on the Disney animated classic comes to Cal State Fullerton, with music by Alan Menken and lyrics by Howard Ashman and Tim Rice. Fri.-Sat., 8 p.m., Sun., 2 p.m. Through Oct. 27. $22-$24. Clayes Performing Arts Center, 800 N. State College Blvd., Fullerton. (657) 278-3371, calendar.fullerton.edu.

IRVINE GLOBAL VILLAGE FESTIVAL. Expect scavenger hunts, a crafts village, a petting zoo, an Artisan Marketplace and international food samples. Sat.-Sun., 10 a.m.-5 p.m. $5-$20. Orange County Great Park, 8000 Great Park Blvd., Irvine, irvinefestival.org.

PREHISTORIC OC: Guests of all ages will have fun with fossil displays, artifacts, games and more. Sat., 10 a.m.-2 p.m. Free. Ralph B. Clark Regional Park, 8800 Rosecrans Ave., Buena Park, (714) 973-3170, www.ocparks.com/parks/ralph.

GOLDEN YEARS VINTAGE MARKET. This bi-annual, retro vendor fest returns with even more clothing and vinyl DJs. Sat., 11 a.m.-5 p.m. Free. Artist Village, 207 N. Broadway, Santa Ana, instagram.com/goldenyearsmarket.

CREEPY TIKI BLOODY LUAU: Halloween and Polynesian culture collide. Costumes encouraged. Sat., 6 p.m. $5. 21+. The Vintage Cocktail Lounge, 8550 Chapman Ave., Garden Grove, (714) 462-6102, thevintage8550.com.

SURF CITY ARTS FEST. More than 75 artists will bring their various crafts booths to this family-friendly festival. Downtown Huntington Beach will be closed off to traffic, allowing guests to stroll nearly 5 m., 11 a.m.-4 p.m. Free. Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650, www.huntingtonbeachartcenter.org.

"THREAD." A cadre of textile artists from around the country display their works, pushing the boundaries of the fiber/woven medium. Open Thurs., 11 a.m.-8 p.m., Fri.-Sun., 11 a.m.-5 p.m. Through Jan. 12, 2020. $8-$10. Long Beach Museum of Art, 2300 E. Ocean Blvd., Long Beach, (562) 317-7300, www.lbma.org.

STRAIGHT-EDGE, OR ENERGY-DRINK SHILLS?

KATY VIOLA

Uniquely Heavy

Seizures destroy genres and create a universe on *Reverie of the Revolving Diamond*

BY STEVE DONOFRIO

There's a reason why the "group of tough white guys who are either straight-edge or sponsored by an energy drink" stereotype is so prevalent among hardcore, metal or nearly any other style of heavy music. Some of these bands are content with playing generic, one-finger guitar riffs in Drop D tuning and regurgitating stale lyrics, but for others, aggressive music offers the opportunity to tap into a broader spectrum of expression with screams, dissonant chords and primal rhythms.

When Seizures formed in Dana Point nearly 10 years ago, they were a fairly straightforward hardcore band. On their first full-length album, *Antipathy*, they displayed a solid understanding of their roots, as well as a slightly technical approach. They refined that sound over the course of their next few releases, most notably on the 2013 album *The Sanity Universal*, which featured a healthy dose of synthesizers and effects pedals. And with their newest record, *Reverie of the Revolving Diamond*, Seizures show not only how much they've matured, but also how they continue to push the limits of the genre.

"For the first record, I think the theme was just hate," says bassist Buddy Porter. Indeed, *Antipathy* is full of punishing riffs and dark lyrics that were mostly written after Porter's sister died from an accidental overdose. The sheer frustration and hostility that comes through in these songs are what put Seizures on the map. But for *Reverie*, the band distilled a wide range of influences into a sound that has been described as "surf core" and "beach math."

Oftentimes, when bands cram unlikely styles together (for example, grindcore, ska and jazz), it comes across as unnatural or even novelty. But Seizures organically shift from angular melodies and odd time signatures to reverb-drenched ambience to angry hardcore and beyond. Much of the album's fluidity is owed to guitarist Albert Navarro's conceptual writing process. "[It] was actually pretty easy to go from place to place, or to go from polarized genres or whatever because it was basically just the telling of a story," Navarro says. "If you look at a place and how the environment changes, it's almost like a mental movie or something."

While composing the music for the album, Navarro developed a vivid fictitious world with its own history and locations. In a recent feature on NoEcho.net, he mentions authors such as J.R.R. Tolkien and Philip K. Dick as influences, which makes sense, as *Reverie* feels both fantastical and dystopian. Scenes and, more important, moods unfold throughout each song.

"[Albert] always comes to me with a narrative and says, 'What if this happened, and we could write a score for it?'" says vocalist Cameron Miller.

The band finished the "score" for the album before writing lyrics that matched the tone. This sonic storytelling is what blends tracks such as the introductory, atmospheric "Mazarine" and the frantic "The Cycles Unnumbered" together so seamlessly. "It's a little bit like a dream, and each song has a particular instance of what's happening," Navarro says. "So 'Mazarine' would be the beginning; it's almost like we're approaching some gas giant that we've never seen before, way out in space. The next song is just like a downfall trajectory into this planet. The next song is like hitting the water. And it just goes on from there."

Swift and dynamic changes frequently occur within the same track. "Bedlam Blues" takes the listener on a sprint through an obstacle course of time signatures and synth noise before finally landing on a good ol' hardcore two-step. "Toxophola," which features a guest appearance from Eighteen Visions' Keith Barney, starts off with strummed chords that somehow sound surfy, erupts into a labyrinth of panic chords, then ends with a brutal, sludgy breakdown.

One track that would seem entirely out of place on nearly any other heavy album is "Atolhan," which features Porter's dad on the bass. Vernon Porter, who made a living playing with the likes of Kenny Loggins and Bette Midler, adds a smooth, almost jazzy feel over the song's fat groove and spacey chords. "It's probably the most polarizing thing on the record, if you compare that to the chaotic stuff," Navarro says.

While the music has its own narrative and feeling, the lyrics provide snapshots of emotions, memories, fears and ambitions. When the band members were writing words to match Navarro's compositions, they looked to their own lives and surroundings for inspiration. "When people think about Orange County and little, quiet beach towns like Dana Point from an outside perspective, they think it's all sunshine and happiness," Porter says. "Growing up there, you can have a totally different experience. It is a town that is riddled with a lot of depression and a lot of drug overdoses."

Navarro agrees. "You can tell there's a myriad of life experience, be it terrible or good, when you listen to our stuff. That just clues you in to how many different experiences you can have in this so-called perfect place."

LETTERS@OCWEEKLY.COM

JANET MACOSKA

It's a Devo World

Gerald Casale on the band's history, Desert Daze and the cover by Guns N' Roses that never was

BY STEVE DONOFRIO

Since forming, Devo have been innovators of sound and purveyors of truth, using dark humor, groundbreaking music videos and unforgettable live performances to convey their theory that humankind is declining rather than evolving. This Saturday, Devo will perform a 90-minute set of classics, career-spanning material and, of course, videos at Desert Daze. It will be somewhat of a bittersweet event, as founding member/bassist Gerald Casale recently announced it might be the band's last. We caught up with Casale to discuss why the world needs Devo now more than ever.

OC WEEKLY *It's pretty common knowledge the Kent State shootings in 1970 were the impetus for Devo and the concept of devolution. Now that similar events have become almost regular occurrences, do you feel like the band and the movement are more relevant now than ever before?*

GERALD CASALE I personally think that everything that informed us and everything that made me become who I was, write the kinds of songs, and have the kinds of ideas I had is now exponentially exaggerated—times 10. Now, there is no question that devolution is real. It's not some college pose or clever prank—it's real.

It certainly seems like all of this division and social isolation is reaching a tipping point.

People feel really bad. Their faces are being rubbed in poo-poo every day. They put the orange clown in your face every day. It's a circus, it's a distraction. Meanwhile, they're doing their dirty work behind the scenes.

I think Devo still have a huge influence on our pop culture today.

Well, we were doing things before there were labels for them. We were doing performance art. We were doing what came to be called "postmodern aesthetic" because of the sense of irony and self-awareness. ... We didn't have the self-labelled intellectualization for it; we were actually doing it. Then came the terms.

Sonically, Devo's music is incredibly original. What were some of the group's early musical influences?

We were doing some synthesis of influences from classical, from rock, from the new electronica that was popping up at the time. We wanted to combine non-rock & roll ideas with a rock beat and rock guitar, but use electronics and interesting compositions that were architectural, where each part could be dissected. You could hear them individually and feel how they came together.

Devo has been covered and sampled by a ton of artists. ... Do you have any favorite instances of this?

It's always a head-scratcher. ... It was funny when Zack de la Rocha and Rage [Against the Machine] did "Beautiful World," they turned it into this sad, slow dirge. And so did Soundgarden, they turned one of our songs into a slow dirge. ... One of the things that didn't happen is that supposedly Guns N' Roses was going to do "Freedom of Choice." Can't you hear [Axl Rose] going, "Freedom of choiiyoooice?" It would have been a hit, and I would have made money! [*Laughs.*]

Desert Daze might be Devo's last live performance. Why this festival?

Well, you know, I'm probably not the person to ask because so many shows are refused by Mark Mothersbaugh, and we never hear the real reasons or what they might be. But for this one, it's so close to home, it was so easy, and of course, the rest of us love performing. We love doing what we did. That's what we like.

Is there any chance you'll release some previously unreleased old material or even new material in the future?

God, I would love to think there could be new material. That's probably a high hope and fairy tale. But there's a great stock in the vault that we found that need to be released, for sure.

DEVO

perform at Desert Daze at Moreno Beach, 17801 Lake Perris Dr., Lake Perris, desertdaze.org. Sat., 6:15 p.m. Check the website for the full, three-day lineup. $99-$289.

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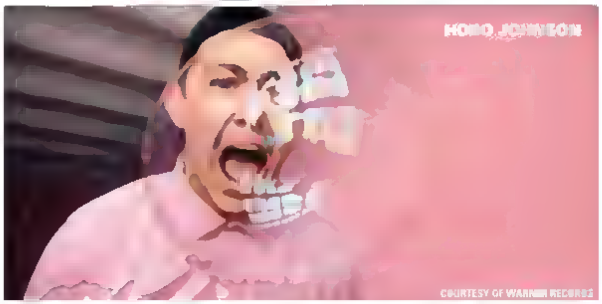

Friday

BAD COP BAD COP, BARSTOOL PREACHERS, BELLA NOVELA, UPPER DOWNER 8 p.m. $10. 21+. Alex's Bar. 2913 E. Anaheim Blvd., Long Beach, (562) 234-8292, alexsbar.com

BOY & BEAR; STU LARSEN 9 p.m., $25. all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

CODENAME: ROCKY—20-YEAR ANNIVERSARY OF *NO TIME TO WASTE* 7 p.m. $12-$15, all ages. Chain Reaction. 1652 W. Lincoln Ave., Anaheim, (714) 635-6067, allages.com

DRAGONFORCE, DANCE WITH THE DEAD, STARKILL 8 p.m. $20-$100. all ages. The Observatory. 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

OOKKEN, HIPNOSTIC 8 p.m., $30. all ages. The Coach House. 33157 Camino Capistrano, San Juan Capistrano, (949) 496-1930. thecoachhouse.com

HOLLYWOOD BLONDE 9 p.m. $10. all ages. Campus Jax, 3950 Campus Dr., Newport Beach, (949) 261-6270, www.campusjax.com

JASON HAWK HARRIS, MOONSVILLE COLLECTIVE, TIM JOHNSON 8:45 p.m., $12, 21+. The Wayfarer. 643 W. 19th St., Costa Mesa. (949) 764-0099, wayfarercm.com.

Saturday

CALABRESE, STELLAR CORPSES 8 p.m., $20. 18+. La Santa. 220 E. Third St., Santa Ana. (657) 231-6005, lasantaoc.com

COLLIE BUODZ, KEZNAMOI 8 p.m., $25, all ages. The Observatory. observatoryoc.com.

COSMO SHELDRAKE, ALTOPALO 8 p.m. $15, all ages. Constellation Room. observatoryoc.com.

THE DAN BAND, OLIO 8 p.m. $30, all ages. The Coach House. thecoachhouse.com.

JIMMY BUFFETT 8 p.m., $36-$146. all ages. Honda Center. 2695 E. Katella Ave., Anaheim. (714) 704-2500; hondacenter.com.

HABSTRAKT 10:30 p.m., $20. 21+. La Santa. lasantaoc.com.

LUJURIA, MALICE COY, THE ROOSTER; TEN FOOTYOU, RANCHERO 8 p.m. $8. 21+. The Doll Hut, 107 S. Adams St. Anaheim. (714) 932-9165. www.werdellamusicdollhut.com

QUEEN NATION 8 p.m., $35-$60. all ages. Campus Jax, campusjax.com.

PARTY PUNKS 9 p.m., free. 21+. The Slidebar Rock-N-Roll Kitchen. 122 E. Commonwealth Ave. Fullerton, (714) 871-2233. www.slidebarfullerton.com

THE SCHIZOPHONICS RECORD RELEASE, WITH SEX BEAT, THE FLYTRAPS, SALT LICKS 9 p.m., $10. 21+. Alex's Bar. alexsbar.com

WACKO, EVERS DEAD BABIES, CIVIL CONFLICT, JIZZ GRENADE 6:30 p.m., $5, all ages. Chain Reaction. allages.com

Sunday

DRI; INTENT, GRAF ORLOCK, GATECRASHER: 7 p.m., $25. all ages. Chain Reaction. allages.com.

JACK(SHRIMP)'S 30TH ANNIVERSARY CELEBRATION & KOCI HADIO FUNDRAISER PARTY, FEATURING OPEN REBELLION, RUNNIN' DOWN A DREAM, THE JETTIES 3 p.m., free. all ages. Campus Jax, campusjax.com.

JUDY COLLINS 7 p.m. $45, all ages. The Coach House. thecoachhouse.com

KNOCKED LOOSE, STICK TO YOUR GUNS, ROTTING OUT, SEEYOUSPACECOWBOY, CANDY 7 p.m., $22-$25. all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim.

MATT EOWALL, THE MIDNIGHT SCREENING, WICKLOW ATWATER. 8 p.m., $5, 21+. Alex's Bar. alexsbar.com

ONYMICO, EARTH BOY ADVANCE, CALYXA, GOLEK, ARBYSS; CHIP MONK. 9 p.m., free. 21+. The Continental Room. 115 W. Santa Fe Ave., Fullerton, (714) 526-4529. www.facebook.com/continentalroom.

THE WATERBOYS 8 p.m. $35. all ages. The Observatory. observatoryoc.com

Monday

CHAPIS, EMAEL, INDIGO STATE 8:30 p.m., free. 21+. The Wayfarer. wayfarercm.com.

Tuesday

FLAMES OF OURGA, LOST CAT 8 p.m., free. 21+. The Continental Room. www.facebook.com/continentalroom

THE QUEBE SISTERS 8 p.m., $15-$35, all ages. Campus Jax, www.campusjax.com

SUICIDEBOYS 8 p.m., $62, all ages. The Observatory; observatoryoc.com

Wednesday

THE ELECTRIC CO. TRIBUTE *TO* U2. 6:30 p.m., free. all ages. Campus Jax, campusjax.com

KROQ PRESENTS HOBO JOHNSON & THE LOVEMAKERS 8 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, www.houseofblues.com/anaheim.

LILY WATERS + BILLY CHARGER, WELFAIR, TWIN SEAS, INTROVERTED FUNK 8 p.m. $5, 21+. Alex's Bar. alexsbar.com

MANÁ TRIBUTE NIGHT WITH MOGULÓ 9 p.m. free. 21+. The Continental Room. www.facebook.com/continentalroom

RIOT SPIRIT OF THE BEEHIVE 8 p.m., $35. all ages. The Observatory. observatoryoc.com.

WANK, LOOSE TRUCKS 8 p.m. $5. 21+. The Doll Hut; www.werdellamusicdollhut.com

Thursday, Oct. 17

AL LOVER, WURVE, CENTRE 9 p.m., $7, 21+. The Wayfarer. wayfarercm.com.

BUCK-O-NINE, JOHNNY MADCAP; CHIHA WIFE MOTORS 8 p.m. $12. 21+. Alex's Bar. alexsbar.com.

COLD MOON, BLOOM, PHOTOGRAPHIC MEMORY 7:30 p.m. $12, all ages. Chain Reaction; allages.com.

ROBERT JON & THE WRECK, THE OUPPS; JJ SMITH & THE HELM 8 p.m., $20. all ages. The Coach House, thecoachhouse.com.

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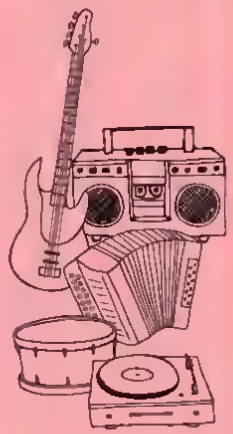

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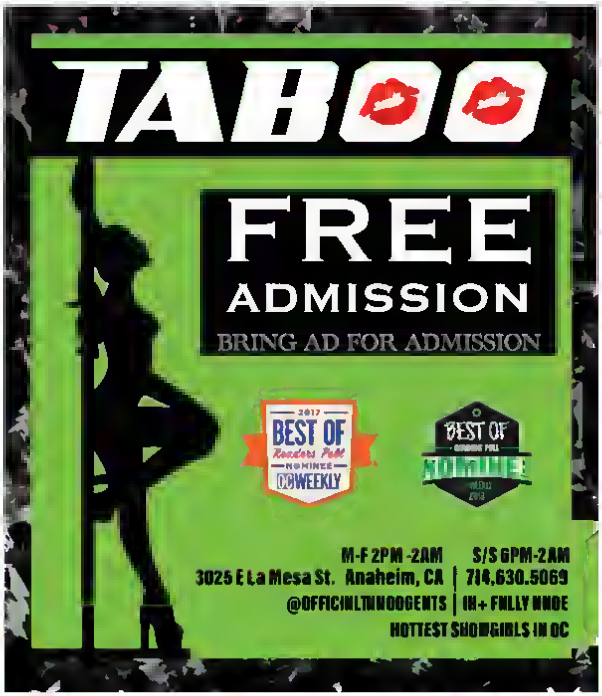
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Three-City Swing

We brought Savage Love Live to the Music Box Theatre in Chicago, the Barrymore Theatre in Madison, and the Pantages Theatre in Minneapolis over three nights. As is always the case at live shows, the crowd had more questions than I could possibly answer in a single night. So in this week's column, I'm going to tear through some of the questions I wasn't able to get to.

If you use food for vaginal play, is there any type you should definitely avoid?
Lasagna makes for a lousy insertion toy. (Food doesn't belong in vaginas, there could be bacteria on the food, even after washing, that results in a nasty infection. #FuckFirst #EatAfter)

How do you feel about relationships that have a time frame or defined end point? For example, one person is going away for school or a new job?
I'm fine about relationships with seemingly set end points, as relationships don't have to be open to or become long-term in order to be a success. (Did you meet a nice person? Did you have some good sex? Did you part on good terms? Success!) And the world is filled with couples that met at a time in their lives when school or work commitments meant they couldn't be together—and yet, years or even decades later, they're still together. You never know.

Is it okay that I always seem to hate my partners' mothers? Is this normal?
It isn't, and it's not. When you're the common denominator in a lot of high stress, high conflict relationships...you're most likely the problem.

Why do straight guys like anal so much?
Superhero movies, bottled beer, watching sports—there are lots of things straight guys like that I just don't get. But I get why they like anal. Done right, anal feels amazing. And not just for the person doing the penetrating. When it's done right, it is also great for the person being penetrated. And sometimes the person being penetrated is a straight guy.

After a year of dating, my boyfriend told me he is polyamorous. I don't know how to proceed. Any tips?
If he meant, "Polyamory is my sexual orientation, and you have to allow me to date other people, and you can't break up with me over this because that would amount to discrimination on the basis of sexual orientation," that's bullshit, and this relationship is over. But if he meant, "Polyamory is a better relationship model for me than monogamy," that's not bullshit, and the conversation is just getting started. If you prefer monogamy but you're willing to consider polyamory to be with him, i.e., if that's a price of admission you're willing to pay, it could work out. But if you aren't open to polyamory, and monogamy isn't a price he's willing to pay to be with you, it won't work out.

I work in secondary education, and I'm in an open marriage. My job is awesome, but I'm so afraid of a student or a parent seeing me when I'm out with a different partner. What should I do?
You could hope people would mind their own business and continue to make out in public with your other partners—or whatever it is you're doing in public that makes it clear you're fucking/dating someone who isn't your spouse—or you could be discreet. Since antidiscrimination statutes don't offer protections to people in open relationships, and since people regularly freak out about teachers having sex at all, you really have no other choices besides discretion (when out with others) or shouldering the risk (of losing your job).

My poly friend has started bringing her flavor-of-the-week partners to social events instead of her awesome wife. How do I tell her I'd rather hang out with her and her wife than her and her (usually boring, always temporary) new fling?
Maybe your poly friend's wife doesn't want to hang out with you. Wait, I can say that in a nicer way: Maybe your poly friend's wife is an introvert who would rather stay home, and she's only too delighted that the flavor-of-the-week is willing to escort her wife to the box social. But if you miss your friend's wife, maybe give her a call and invite her to lunch?

My former lover cheated on his current live-in girlfriend with me. She has no idea. Should I tell her what a narcissistic cheater her boyfriend is?
Vengeful former affair partners don't have much more credibility than narcissistic cheaters—indeed, people view both with similar contempt. But you do you.

My husband and I are swingers. For him, it's who he is. For me, it's something I do (and like!). We argue over how often we go out or have sex with other couples. Any suggestions for finding a happy medium?
More often than you'd like, and less often than he'd like—call it the bittersweet spot.

What tips do you have for lesbians in long-term relationships who want to keep sex fun and interesting?
My advice for lesbians who want to keep their LTRs hot is the same as my advice for gays, straights, bis, etc. who want to keep theirs hot. At the start of the relationship, you were the adventure they were on, and they were the adventure you were on. That's why it was so effortlessly hot at the start. But once you're not each other's sexy new adventure anymore—once you're an established couple—you have to go find sexy adventures together to keep it hot. And that requires making a conscious effort. Explore your kinks, buy some sex toys, have sex someplace other than your bedroom, invite very special guest stars, etc.

How do I create a sexier bedroom for even better sex?
Bedrooms are overrated, if you ask me (which you did), whereas basements, office stairwells, clean single-seat restrooms in upscale restaurants, dark corners of public parks, the space underneath banquet tables in hotel ballrooms, etc., are all underutilized.

Can you explain why male chastity is such a popular kink? I'm not offended by it—just curious about its sudden widespread popularity.
"I think a big factor is that people are enjoying the heightened mental connections that tend to develop with chastity play," said Christopher of Steelwerks Extreme, makers of the Rolls-Royce of male chastity devices. "Frequent business travel and long-distance relationships also make chastity an increasingly popular kink, as the cage-wearer and key-holder can maintain a playful dynamic without needing to be in the same room."

Your thoughts on transmasculine folks who don't necessarily identify as men using the word *faggot*?
Fine, so long as they put the emphasis on the second syllable.

Thanks to everyone who came to our live shows! Savage Love Live comes to Toronto and Somerville on Oct. 11 and 12. For info and tickets, go to savagelovecast.com/events.

On the Lovecast *(savagelovecast.com), love your curvy body—with Ella Chase. Contact Dan via mail@savagelove.net, follow Dan on Twitter @fakedansavage, and visit ITMFA.org.*

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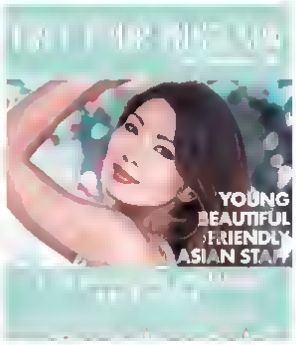
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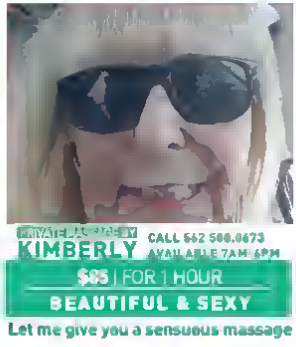
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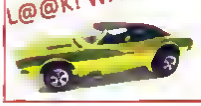

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COURTESY OF CITY OF GARDEN GROVE

Don't Forget the Wax Paper

Enjoying the dragon slide and everything else at Atlantis Park

BY ALEXANDER HAMILTON CHERIN

At some point in either the late 1980s or early 1990s, without a formal vote or apparently much fanfare, the name of what was once colloquially known as "Atlantis Park"—a 4-acre patch of open space officially christened by the city of Garden Grove in 1963 and punctuated with beautifully haunting and nautical-themed play structures—was somehow changed to "Atlantis Play Center." The beige-colored stone piece at its gated entrance, near the intersection of Westminster Boulevard and Magnolia Street, now memorializes this name.

Semantics aside, what otherwise would pass for a subtle shift in branding was actually a pretty significant thing. A cultural milestone of sorts, the park (which I will never refer to as a *play center* out of reverence to my own romanticized memories) had seemed to come into its own, earning a legitimate spot on the mantle of cool Orange County places to visit. But let's be honest: Whereas the word *park* conjures up images of limitless exploration, freedom and summer pleasures, *play center* seems corporate, cold ... horing.

After several recent makeovers, the current Atlantis Play Center has managed to maintain a respectable balance between wonderment and practicality. I don't know of any other park space in Orange County that can boast a retro 40-foot, green dragon slide (the park's iconic centerpiece) while also taking orderly reservations for an annual Easter-egg hunt. There are also birthday parties in the iconic King Neptune Pavilion, which you can reserve if you call far enough in advance.

Thirty years or so before the rebranding, Atlantis Park was the brainchild of Jack Wallin. A former parks superintendent with the city, Wallin had the bold notion of providing Garden Grove's burgeoning middle-class community with something other than a space filled with cookie-cutter, prefabricated play structures, which were starting to populate the suburban parks of the county in the post-war era.

Wallin (who passed away last year and whose recently unveiled—and well-deserved—bust now greets visitors to Atlantis Play Center) had a distinct vision for the park and commissioned fellow city employees to help oversee the construction. Built on an abandoned air strip owned by the federal government at the time, "something creative emerging from a sea of asphalt" was what Wallin and his boss, Gene Rotsch, wanted to deliver, according to a 1996 *Los Angeles Times* story. What made the park so cool was that it wasn't entirely consistent with the urban-planning ethos of Southern California at the time.

To deliver on that vision, Wallin and Rotsch took the further step of tapping the artistic talents of a young Mexican artist named Benjamin Dominguez, whose prior park work included sites in Whittier Narrows, San Gabriel and Las Vegas. All of Dominguez's parks were adorned with beautiful and what many likely considered irreverent fantasy sculptures, which were contrary to the rigid and linear play places being built elsewhere.

When the park opened on July 4, 1963, it proudly showcased what are known as "Wally the Whale," "Sandy the Sea Serpent" and a gaggle of rocking seahorses that would not be constructed under today's Occupational Safety and Health Administration guidelines. And then there is the Viking Ship, a bit historically incongruous with the Atlantis theme, but nautical nonetheless, the structure was reportedly paid for by personal donations from Garden Grove parks and rec employees involved in the park's construction.

Among all the maritime creatures situated among the multitiered landscaping, bookended by hidden walkways adding to their collective prestige, the centerpiece of the park remains the large, winding slide known simply as "Danny." Part Americana fantasy and part thrill ride, the dragon undulates back and forth from the top of a nondescript hill, under a canopy of thick trees and eventually into a coveted sandpit that over the years has likely seen its fair share of skinned knees and bruised egos. Built from cement and coated with some sort of dated epoxy, Danny's green hue and painted eyes remain iconic.

Just as Orange County was going through its own demographic transition in the late 1970s and '80s, so, too, were its parks. From Long Beach to Irvine, metal rocket ships and corrugated-steel spinning platforms were replaced with plastic monoliths. They were safer, but not as interesting. Though Atlantis Park's physical infrastructure did not change, rules started being posted. Among them was a ban on wax paper. Since this author can remember, kids would sneak into Atlantis Park with pieces of carefully torn and folded wax paper—provided unwittingly by mom and dad and hidden strategically in two-tone OP shorts or Toughskins jeans. Once at the top of the slide, they would quickly unfold the paper, place it on the slide, sit atop it and down they went. The wax paper provided just the right amount of acceleration to increase down the curved, green chute—not too much, but just enough to feel as if they got away with something. And they did.

Though such items, in addition to weapons and fireworks, are now barred, Atlantis Play Center remains a true outlier by today's public-park standards. It's extremely popular with the county's residents, hosting several events throughout the year, including a Jack O'Lantern Jamboree. Just as Wallin had set out to accomplish, it is truly "something creative emerging from a sea of asphalt." Even without the wax paper.

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